

ARLING SHAEFFER, Chicago — "Your methods for Mandolin and Guitar are the best. No wonder they sell."
SAMUEL SIEGEL, Mandolin Virtuoso

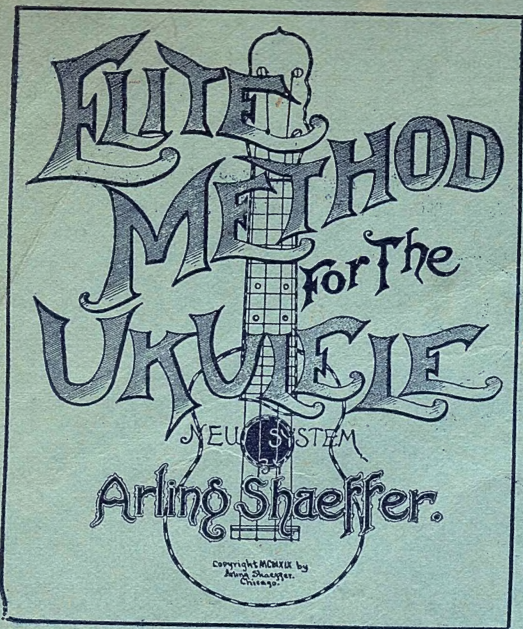
NEW EDITION

Little C-Notation Banjo Instructor. BY ARLING SHAEFFER.

LYON & HEALY, CHICAGO, ILL.

Copyright 1919 by ARLING SHAEFFER, Chicago

ARLING SHAEFFER, Chicago — Dear Sir: — Your Methods for Guitar, Mandolin and Banjo will justly make musicians if studied properly. — JOHNSON BANE, Concert Guitarist



The "ELITE" Method of the Ukulele

(New System)

BY ARLING SHAEFFER.

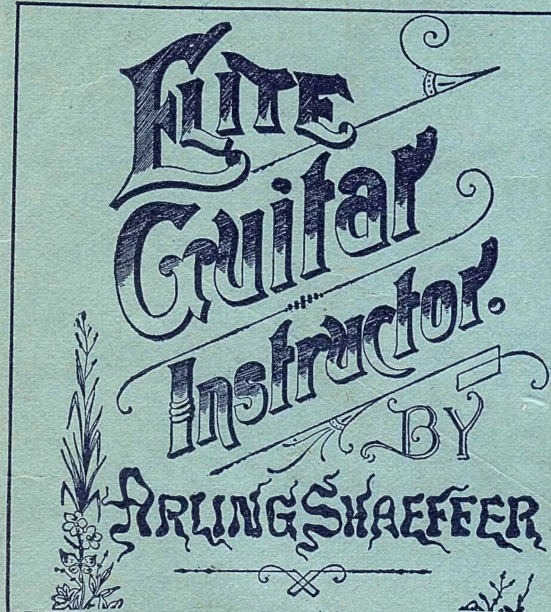
The "Elite" is the title of a new and novel method for the Ukulele. Instead of strumming the strings in the Hawaiian style, the "Elite" teaches the use of the Felt Pick, thus affording a wider opportunity for execution and skill. This New System is strictly by note, but also includes the figure system, indicating where to place the fingers upon the strings of the Ukulele; forming all chords, and materially aiding the pupil in learning to read music at sight. The possibilities of the Ukulele are wonderful. The Felt Pick produces a tone that is rich and sweet and extremely musical.

The "Elite" will meet the requirement of both Teacher and Pupil. Although easy in the beginning it advances gradually to the more difficult. The Scales and Chords are shown in diagram as well as by note. The tremolo exercises are not found in any other method. The "Elite" contains full harmony arrangements for many of the "Old Songs," Operatic Selections, Waltzes, Marches, Two-Steps, Fox Trots and a number of Original Compositions. Many have very easy Guitar accompaniment that provide for ensemble playing. The "Elite" is an 88-page Book, printed on sheet music size paper, flexible cover, hand stitched, linen back—and sells for the popular price of \$1.00. Order through your Music Dealer or direct from Lyon & Healy, Chicago.

A
Good Teacher
should use
a
Good Method.

There is al-
ways one best
of every kind.
"Elite"

Methods for
Mandolin,
Guitar, Banjo
and Harp
are the best.
So say the
greatest Artists
on those
instruments.
See the
Methods,
then judge
for yourself.



"THE 'ELITE' IS THE BEST ON THE MARKET"

It is the largest and most complete Guitar method published. The first part of the book is devoted to primary instruction, gradually advancing to the most difficult classics. (The correct positions are illustrated by cuts.) If you desire to become a proficient performer upon the Guitar (the most beautiful of all stringed instruments) *Study this method.* Teachers will find the "Elite" a wonderful aid. It is the one book that *tells you the secret of success.*

Order through your music dealer or send direct to.....

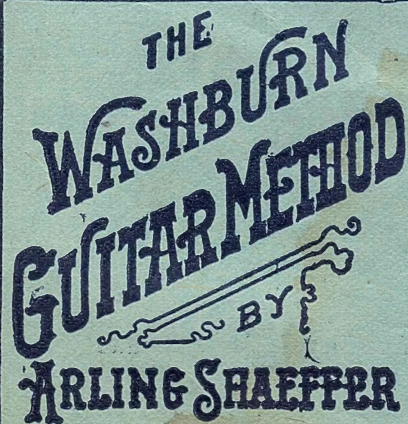
THE SHAEFFER STAR "UKE-PIK."



The cut shown in this circular is a fac-simile of the Shaeffer Felt and Leather Picks for playing the Ukulele. This new and novel style of playing will appeal to the most critical admirer of this romantic little instrument. In fact, the old-fashioned strumming seems very much "passe" to those who have learned the newer way.

The Felt Pick produces a sweet, resonant tone, while the Leather is more sonorous. Both afford wonderful opportunity for shading and artistic development. No other Pick gives the same effect as the "Uke-Pik." Retail price, fifteen cents each. Order through your Music Dealer or direct. Discount on one-half and gross lots.

The "Elite Method" for the Ukulele by Arling Shaeffer, teaches this New System of playing and is destined to be a **BIG SELLER.**



Washburn Guitar Method

By the
Distinguished Author, ARLING SHAEFFER

This method is the most comprehensible and inviting to the beginner, of any of the popular priced guitar methods. The exercises following each scale are original and melodious, leaving its impression upon the mind of the pupil. All chords with their correct changes are plainly explained in diagram form as well as by note. Alternate fingering, most important to rapid execution, is marked. Also contains a choice collection of beautiful solos, mostly original, and some exquisite arrangements of some of the most popular and well known melodies, among which may be found "Massa's in the Cold Ground," "Swanee River," and "Annie Laurie," with brilliant variations. Sixteen solos in all. Five of the most precious songs—"My Old Kentucky Home," "Good Night," "Old Folks at Home," "The Old Log Hut," "Juanita," and "Massa's in the Cold Ground"—all with easy guitar accompaniments. Several guitar and mandolin duets, also guitar duets. This book has enjoyed a tremendous sale since its introduction on the market and will fill a long felt want of a good instructor at a popular price.

Bound in Heavy Paper, \$1.00



MANDOLIN PICKS.

Star Mandolin Picks are superior to all others. Flexible, and will not chip off at the edges or warp from the heat of the hand. This correct shape produces a full, soft, round, sweet tone, and assists in performing the perfect tremolo.

WHAT GREAT ARTISTS SAY

Mr. Arling Shaeffer, Chicago.

Dear Sir: I have tried one of your "Star Mandolin Picks," and find it both correct in shape and in elastic quality. I shall be pleased to use and recommend them in future.

Valentine Abt, Mandolin Virtuoso.

En Route, April 12, 1898.

Mr. Arling Shaeffer, Chicago.

My Dear Sir: During the past seven years of concert performing I have tested all the mandolin picks offered for sale. None gives me such general satisfaction as your "Star" picks. They are precisely the size and shape desired. I now use them and recommend them to all players.

Samuel Siegel.

To teachers, 6 for 25 cts. or 15 for 50 cts. Ask your dealer, or send to Lyon & Healy, Chicago.



Used by America's foremost teachers. Send today

NEW EDITION

The C-Notation Banjo

Instrumentor.

BY

ARLING SHAEFFER.

Copyright 1919 by ARLING SHAEFFER, Chicago

Preface.


In presenting this Improved Banjo Method to the public, I desire to call attention to the authors years of experience as a Soloist and Teacher. And therefore, in a position to know the students need. For this reason, I have taken great care in preparing the lessons, making them plain and simple— And yet, thoroughly progressive and up-to-date. If the "Instructions" are closely followed I have no hesitancy in promising the ambitious pupil the most satisfactory results.

Arling Shaeffer.

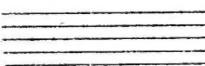
RUDIMENTS OF MUSIC.


Previous to making any attempt to perform on any musical instrument, it is of the utmost importance that the student should be familiar with the "Rudiments of Music."

Careful application should be exercised in memorizing the many signs comprising the different kind of notes, corresponding rests, placing the notes on the staff, on the lines or in the spaces, so the student can tell the name of any note by letter. As soon as this has been accomplished, the student may advance by placing the notes upon the instrument.

The signs used to indicate duration of musical sounds are called NOTES, and are represented by characters thus:  etc. (*See comparative table of notes later.*)

In writing music, the first seven letters of the alphabet are used: A, B, C, D, E, F and G. Each note is named from the position it takes upon the staff.

THE STAFF is five parallel lines, thus: 

Mandolin, Banjo and Guitar music is written in the Treble or "G" clef. The clef is a sign placed at the commencement of a piece of music, and of which there are several kinds. The "G" clef is a character written thus:  and is placed at the commencement of a piece of music thus:

The names of the notes on the five lines are:



The names of the notes in the four spaces are:



The staff is not capable of expressing the extreme pitch of sound above or below the staff; so to express sounds of such a nature, "ADDED" lines are placed above or below the staff. In most music only three added lines are used below the staff and only four or sometimes five can be used above the staff.

Notes on leger lines below the staff:

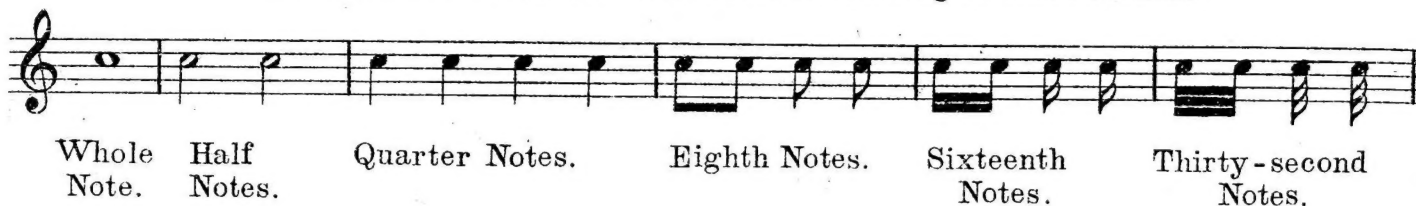


Notes on leger lines above the staff:



DURATION OF NOTES.

The formation of the note shows if it is of a long or short duration.



DOTTED NOTES.

When a dot (.) is placed after a note the value of the note is increased in length one half of itself.

All notes of each denomination may be lengthened with a dot, with the exception of a whole note, which cannot be dotted.

THE SHARP.

The sharp (#) is a sign used to raise a note one half tone higher, or one fret higher on the finger-board of the instrument. Higher means toward the bridge or right hand.

THE FLAT.

The flat (b) is a sign used to lower a note one half tone, or one fret lower on the finger-board of the instrument. Lower means toward the nut or keys.

NATURAL SIGN.

The natural sign (♮) is used to restore a note to its natural position when it has been sharped or flatted and only affects notes in the measure in which it occurs, unless changed by a sharp or flat following it. Any sign affecting a note, affects all notes of the same denomination throughout the entire measure.

THE DOUBLE SHARP OR FLAT.

The double sharp (x) is a sign used to raise a note a whole tone or two half tones higher than it is naturally. The double flat (bb) lowers a note a whole tone lower than it is naturally.

THE INTERVALS.

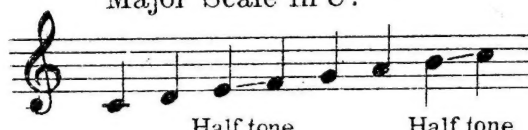
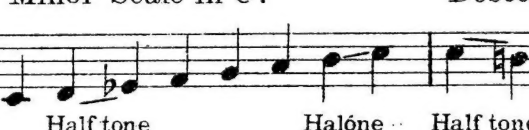
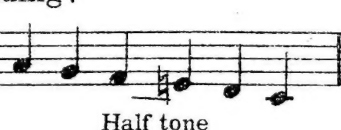
The distance between two notes is an interval. Some notes are one half tone from the note preceeding it, and some notes are a whole tone or two half tones from the one preceeding it; but a note cannot be more than a whole tone from the following or preceeding note in a scale.

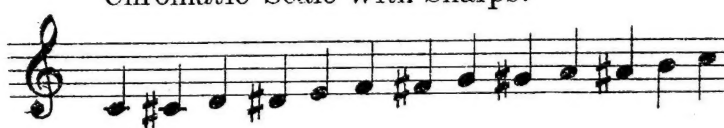

KINDS OF KEYS.

There are two kinds of keys; Major and Minor. A major key is one whose third is natural. A minor key is one whose third note is flatted.

KINDS OF SCALES.

There are three kinds of scales; Major, Minor and Chromatic. A major scale is one that has six whole tones and two half tones in one octave. The half tones occur between the third and fourth and seventh and eighth tones in an octave. A minor scale is one that has six whole tones and two half tones in one octave. Unlike the major scale, the half tones occur between the second and third and seventh and eighth in the scale. A chromatic scale has thirteen consecutive half tones in one octave.

Major Scale in C.	Minor Scale in C.	Descending.
		
Half tone	Half tone	Half tone

Chromatic Scale with Sharps.	Descending with Flats.
	

THE TRIPLET.

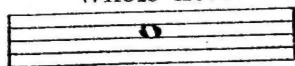
A triplet is a group of notes connected by a slur and is indicated by a figure three (3) placed under or over a group of notes. Example:



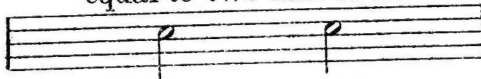
A triplet of any kind of notes must be played in the time of *Two Notes* of the same kind. Should a figure 6 be placed over or under any group of notes, they must be played in the time of *Four* of the same kind of notes.

COMPARATIVE VALUE OF NOTES.

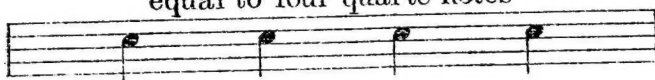
whole note



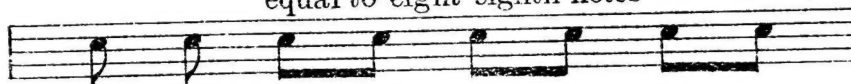
equal to two half notes



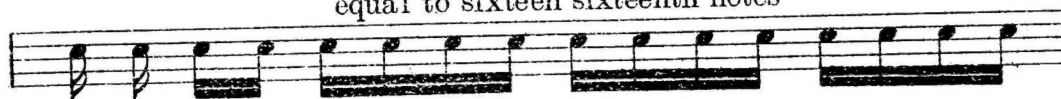
equal to four quarte notes



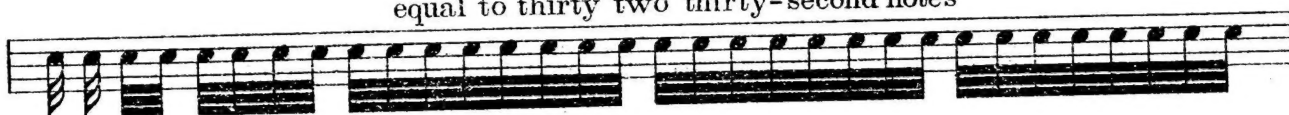
equal to eight eighth notes



equal to sixteen sixteenth notes



equal to thirty two thirty-second notes



MEASURES.

Music is divided into measures by perpendicular lines, at intervals, across the staff, thus dividing the music into measures, or sometimes called bars; thus:



THE SLUR.

The slur is a sign used when two notes are to be played in a connected manner, either from a lower to a higher or from a higher to a lower. When played from lower to higher, the first note is to be played, and while the string is vibrating, the finger of the left hand falls as the stroke of a hammer upon the string where the next note is to be played; by so doing, the string is caused to vibrate without being picked again with the right hand. When the slur is to be played from a higher to a lower note, the highest note is played, and the finger of the left hand releases the string by picking it with the finger of the left hand. In the latter case, both fingers of the left hand should be placed upon the string before releasing the finger, holding the lowest note to be played firmly. Not more than two notes are generally slurred at a time. Slurred notes are played thus:



THE STACCATO.

This is a style of executing a note so that the sound is short, or in a stopped like manner. The vibration is not allowed to continue longer than to hear the note. This effect is produced by releasing the string immediately after picking it, thus stopping the vibration. The staccato sign is a small dot placed over or under the notes.



SYNCPATION.

This a peculiar division of time, and is used to give an effect in music that could not be produced in any other way. The accent falls on the second note in a measure. It should be practiced very slowly at first.



EXPLANATION OF TIME.

Time is one of the most essential features to master in music. It gives the different notes their respective value; and in order to keep exact time it is necessary to count the time in each measure. The following table shows the kinds of of time.

KINDS OF TIME.

SINGLE OR COMMON TIMES.	COMPOUND COMMON TIMES.	SINGLE TRIPLE TIMES.	COMPOUND TRIPLE TIMES.

When a line is drawn through the **C** thus it is called Alla Breve, and two (1. 2.) are counted in a measure. When the **C** has not a line drawn through it, count four in a measure or common time.

COUNTING TIME.

The upper figure tells how many to count in a measure. The lower figure, by adding "th" to it, equals the kind of a note to count "1" to; thus: $\frac{4}{4}$ —The number to count in each measure.
 $\frac{4}{4}$ —Count "one" to each quarter note or its equivalent.

The following exercises will be of great value in learning how to count.

Count. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 and 3

CORRESPONDING NOTES AND RESTS.

Whole note and rest. Half note and rest. Quarter note and rest. Eighth notes and rest. Sixteenth notes and rest. thirty second notes and rest.

POINTS OF EXPRESSION.

To give necessary phrasing and expression to music, one must pay particular attention to the different accents upon certain notes in different parts of a measure. In $\frac{3}{4}$ or $\frac{3}{8}$ time, the accent falls on the first count in the measure unless otherwise marked. In $\frac{6}{8}$ time, the accent falls on the first and fourth counts in the measure. In $\frac{4}{4}$ time, the first and third counts in the measure are accented, but not the second and fourth, unless otherwise marked. See the following examples:

The signs used to mark notes that are to be accented particularly are *fz* or *rf* or *>*.

Thus:

THE BARRE.

This word signifies to press a part or all of the strings to the finger-board. It is used in executing chords or passages requiring the barre. To perform the barre, place the first finger of the left hand across the strings at the fret that is marked to be barred; lifting the wrist sufficiently high so that the finger will lie in a straight position across the strings. When the barre is to be taken, the word "Barre" is generally written below or above the measure of music to be played.

SIGNATURES OF SHARP KEYS.

Number of Sharps.	1	2	3	4	5	6	7
Names of Keys.	G	D	A	E	B	F#	C#

It will be seen that if one sharp is employed, it must be prefixed to F; consequently, all F's in that entire movement must be raised one half tone or one fret higher than F natural (unless the signature is changed.) When two sharps are employed, all F's and C's must be raised; three sharps, all F's, C's and G's; etc.

SIGNATURE OF FLAT KEYS.

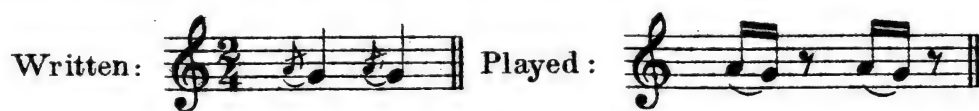
Number of Flats.	1	2	3	4	5	6	7
Names of Keys.	F	Bb	Eb	Ab	Db	Gb	Cb

A Flat, prefixed to a note, depresses it one half tone. When one flat is the signature, it is always placed on B; therefore, every B must be lowered one half tone throughout that entire movement. When two flats are employed, B and E are to be flatted, and so on. All flats and sharps are placed on the lines or the spaces of notes to be flatted or sharpened. The sharps or flats marked at the commencement are called the signature, while any marked in in the course of the composition are called accidentals.

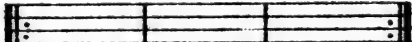
ORNAMENATIONS AND SIGNS USED IN MUSIC

GRACE NOTES.

A grace note is a small note which has no given time in the measure, but is played quickly before the note following it, and from which its time is taken. *EXAMPLE:*





ABBREVIATIONS.

When a strain of music is to be repeated, it is indicated by two dots placed in the first and last measures of the strain, thus: 

When the words "Da Capo" or D. C. appear at the end of a strain of music, it means that the first strain is to be repeated. When "Dal Segno" or D. S. appears, it indicates a return to the sign $\text{\textcircled{S}}$ and repeat the strain following the sign. When "D. C. al Fine" appears, it indicates a return to the first strain and continue to the word "Fine".

THE TURN.

The turn is a sign made thus: ∞ and when placed over a note, it means to commence a note higher than the note over which it is placed (or principal note) playing quickly to one lower, and return to the principal note. Written:  Played: 

When the sign appears in an upright position, it means to commence one note lower than the note over which it is placed, play to one note higher and return to the principal note.

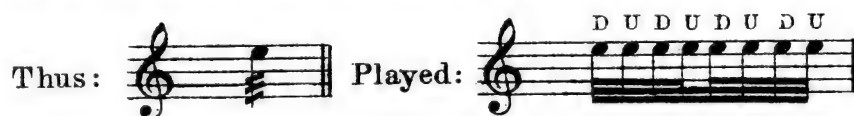


THE TRILL.

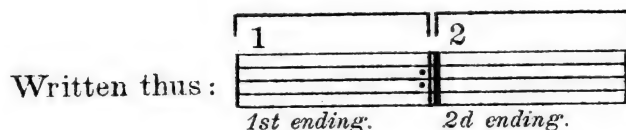
This is generally shown by the sign "*tr*." To execute the trill, commence on the next note lower in the scale, and return to the note over which the sign appears, in rapid succession.





This sign is sometimes taken for the tremolo sign, which is not correct. The tremolo sign is indicated by two or three dashes across the stem of a note.



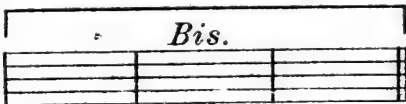
First and second endings are shown by two brackets, over one or more measures at the finish of a strain, and are used to abbreviate or diminish the space used in writing. The figures 1 and 2 placed in brackets, indicate the first and second endings. A repeat mark of two dots will always be seen at the right of the first ending, which after repeating, omit the first ending and play the second ending instead. When the first strain of a piece has been repeated by the D. C. sign only the second ending is used; the first ending being omitted.



When the repeat sign written thus  is found in one or more measures, it indicates that the last measure written in notes is to be repeated as many measures as indicated by the sign. If the same sign occurs with a figure 2, 3 or 4, or any number over it,

thus:  it indicates that the first measure is to be repeated twice, or as many times as the figure indicates.

When the word "*Bis*" is placed over one or more measures of music, it indicates that the mea-

sure or measures are to be played twice, thus:  This sign is more frequently found in orchestra music. But it is best to become familiar with all the signs in general use.

TUNING THE BANJO.

The Banjo is one of the most easy of stringed instruments to tune. If the pupil has never tuned an instrument, it will be best to tune by frets.

Stringed instruments are tuned to what is called Concert Pitch or A. As the strings on the banjo are so small they are too loose to produce a good tone if tuned to A. Hence C has been substituted as the pitch to tune the banjo, or a third tone higher than A.

To tune the Banjo first tune the "C" or bass string to C on the piano or pitch pipe; place the finger on the "C" or bass string at the 7th fret, and tune the "G" or next string to correspond with the bass string fingered at the 7th fret. Place the finger on the 4th fret of the "G" string. Finger the "B" string at the 3d fret and tune the "D" string in unison with the "B" string fingered at the 3d fret. The little "G" or "thumb string" as it is sometimes called, is tuned last, by placing the finger on the "D" string at the 5th fret and tuning the small "G" in unison. To test the tuning of the banjo sound the lower "G" string open, next the "G" open; then the "B" open, and lastly, the small "G". If the four strings produce a perfect chord, then they are in tune. Place the finger on the first fret of the "B" string, and sound the same with the "C" or bass string open; if the two tones are an octave apart, then the banjo is in perfect tune.

TUNING BANJO WITH PIANO.

Tune the "C" string on the banjo to an octave below the Middle C of the piano, then tune the other strings as directed above. The chord of C on the banjo should harmonize with the chord of C on the piano. The open chord of G on the banjo should harmonize with the G chord on the piano. The chord of F on the banjo should harmonize with the chord of F on the piano, and so on through all the keys.

HOW TO HOLD THE BANJO.

Place the rim of the banjo on the right leg near the hip, permitting the upper part of the rim to rest against the body. The right arm resting on the rim about three inches above the tail-piece, or, where the strings are fastened, extend the hand over the strings so that the fingers will rest some three inches from the bridge, picking the strings with the fingers without moving the hand.

The head and shoulders should remain erect. The neck of the banjo should pass the left shoulder and rest in the left hand between the thumb and first finger. Care should be taken in retaining the fingers at the side of the neck, and not allow them to appear under the neck. The left arm does very little in holding the instrument, as the pressure of the right arm on the rim will hold it firmly.

PICKING THE BANJO.

It is very important that the pupil should pick correctly and this is not easily accomplished. It has been observed that two people will not produce the same tone on the same banjo; this is due to the fact that they do not pick alike. A delicate touch should be developed and to acquire this, the fingers should pull the strings with only sufficient force to produce a clear, musical tone. Picking the string too hard, forcing the strings, when vibrating, to interfere with the frets on the fingerboard, causes a harsh, disagreeable tone.

The hand should be partly closed, with only the tips of the fingers resting on the strings. When picking, bend the fingers as if closing the hand. The wrist should curve upward and not lay flat upon the head of the banjo. Never permit the little finger to rest upon the instrument.

BANJO BRIDGE.

The bridge must be carefully selected. It should be made of well seasoned maple or white wood. The notches in which the strings rest must not be too close together; as some fingers are broader than others and necessitates the strings being separated more than for a person with slight or thin fingers. If the bridge is not adapted to the fingers, cut away the upper part where the notches are, and cut new ones farther apart, or closer together, whichever may be desired.

THE TREMOLO.

This is one of the most beautiful effects which can be produced on the banjo, and is the only way by which a sustained tone can be played.

THE FINGER NAILS.

Many teachers advise that when playing a stringed instrument, the finger-nails should be trimmed as close as possible. This is a mistake. The finger-nails of the right hand should be allowed to grow sufficiently long, to allow the nails to project a trifle beyond the fleshy part of the fingers, as the quality of tone depends upon the nails. A fleshy finger with the nails cut close, will produce a dull tone as if the string was muted. When the nails project sufficiently it holds the flesh in place and when the fingers leave the string, the vibrations are crisp and clear. The nails of the left hand should always be trimmed quite close.

RIGHT HAND.

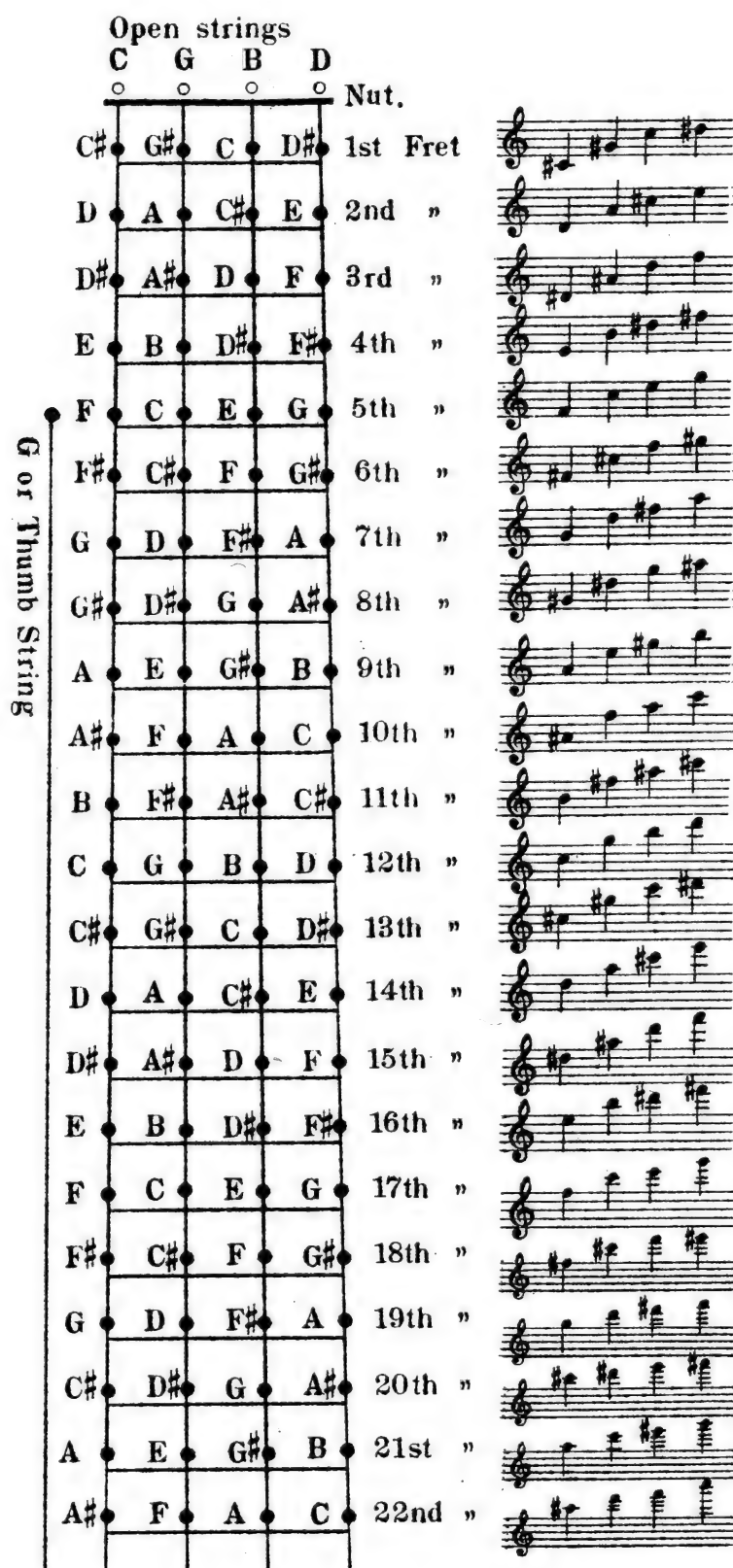
While picking with the fingers of the right hand the thumb should project about an inch farther forward than the fingers. It is a common practice among some performers to allow the little finger to rest firmly upon the head of the banjo. This rule in my judgement is wrong. While it is claimed that this practice assists the firmness of the hand in reality it retards the freedom and is strained and ungraceful. This objectionable feature of resting the little finger on the head is that it mars the appearance of a well kept instrument. There are also passages in music which cannot be executed perfectly without the entire freedom of the hand. After the habit of resting the little finger has been acquired it is quite difficult to change, so the author would suggest not to permit the hand to rest upon the instrument.

STRINGING THE BANJO.

The quality of strings is of vast importance and they should be graded in size to fit the instrument. They should be of gut except the bass, which should be of silk, covered with wire. Strings arranged in sets can be procured at any music store. Strings are sometimes false in tone and cannot be detected until they are placed upon the banjo. If a string fingered at the 12th fret, produces a tone an octave higher than when played open, the string is true. If the strings are sharp or flat when fingered at the 12th fret, it may indicate that the bridge is not in a correct position and should be shifted forward or backward from the tail piece. Some are inclined to think that the finger board is not correctly fretted when it really is the fault of the strings. Old strings should be replaced with new ones quite frequently, as perfect strings will become false with constant use.

DIAGRAM OF THE BANJO FINGERBOARD, SHOWING NOTES ON STRINGS.

Each fret is considered a position on the fingerboard of the Banjo. Thus the 5th Position means 5th fret. When read in music it indicates the notes in the measure or that several measures are to be played by fingering the strings at the 5th fret.



NOTICE

1st or D String fingered at any fret is the same note three frets higher on the B or next lower string.
 2nd or B String fingered at any fret is the same note four frets higher on the G or next lower string.
 3rd or G String fingered at any fret is the same note seven frets higher on the C or next lower string.
 "Higher" means to finger towards the bridge.

THE TREMOLO

The first finger of the right hand is generally used, although the second finger is sometimes used by very good performers. The finger is usually confined to the first and second strings but can be used on any of the four of the principal strings.

When practicing commence very slowly at first, increasing the speed as the muscles of the hand relax, permitting the finger that is used to swing forward and back, picking both ways as it swings.

The finger must swing toward the palm of the hand as if opening and closing the finger. After the finger has gained rapidity in swinging, the lower notes will be played at even intervals by the thumb.

The following exercises have been systematically prepared and if carefully studied and practiced will develop execution and skill.

U = Up.

D = Down.

1st finger, very slowly. Same, only twice as fast. Same, only twice as fast as the last. "Perfect Tremolo?"

Repeat each measure fifty times, increasing the speed by degrees.

To accomplish the above may take many days. Sometimes it is necessary to practice for many weeks or even months to acquire a perfect Tremolo.

SIMPLE MELODY.

(For Practice.)

To be executed with the First Finger.

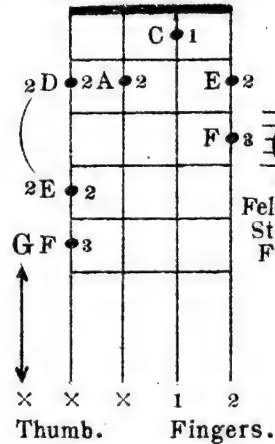
SIMPLE MELODY.

(with accompaniment.)

The first Finger is to execute the upper notes, while the thumb is to play the lower notes.

SCALE OF C MAJOR, SIGNATURE NO SHARPS OR FLATS

Most practical key for the Banjo

Start 0 0 0 0
C G B D

C string G B D G D B G C D E F G F E D C B A G F E D C

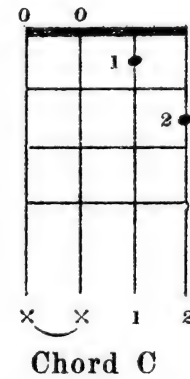
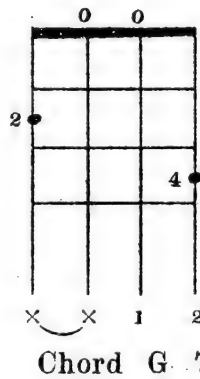
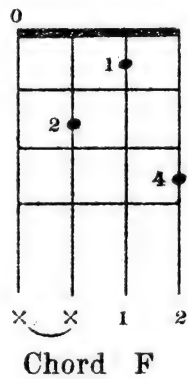
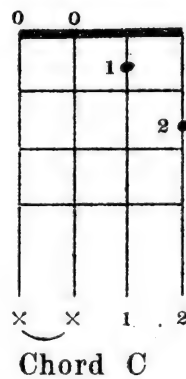
Felt Stand 0 2 Slide 0 2 Slide 0

Fingering.

After playing the above scale ascending and descending the pupil should place the notes on the Banjo Fingerboard separately, locating all the C's, and D's, etc.

Above diagram shows fingering of the scale of C major on finger-board of Banjo.

. = 1st. Finger.
.. = 2nd. Finger.
... = 3rd. Finger.
x = Thumb.



Broken Chord

EXERCISES IN PICKING IN ABOVE CHORDS

1.

2.

3.

This page contains 12 staves of musical notation, numbered 4 through 12. Each staff is written in treble clef and 4/4 time. The notation includes various musical elements such as eighth and sixteenth notes, rests, and fingerings. Some staves have 'x' marks below the notes, possibly indicating specific fret positions or techniques. The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a technical exercise or a short piece for guitar.

19
ROSY POSY WALTZ

BANJO

ARLING SHAEFFER



Tempo di Schottische CATHERINE SCHOTTISCHE



OLD BANJO WALTZ

Moderato



FIRST PRETTY WALTZ

BANJO

ARLING SHAEFFER



ROSE'S IN BLOOM SCHOTTISCHE

Tempo di Schottische



IRISH WASHER WOMAN

BANJO

Arr. by ARLING SHAEFFER

Allegro



MY LOVES BUT A LASSIE O



Tramp, Tramp, The Boys Are Marching

BANJO

Root

Arr. by ARLING SHAEFFER

Moderato



THE GIRL I CAN'T FORGET

A Scotch Ballad

Moderato *with feeling*

ARLING SHAEFFER



COMING THRU' THE RYE

SHAWLY.

C Notation.

Arr. by ARLING SHAEFFER.



Bar 5th

rall

23
ARKANSAW TRAVELER

BANJO

Arr. by ARLING SHAEFFER



Mrs. Mc LEODS REEL

Arr. by
ARLING SHAEFFER.



RATTLE SNAKE JIG

BANJO

ARLING SHAEFFER



BANJO RAG TIME

WALK ABOUT

Moderato



SCALE OF G MAJOR, SIGNATURE ONE SHARP

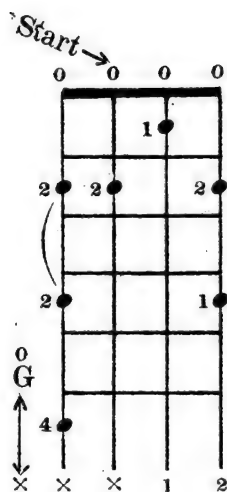
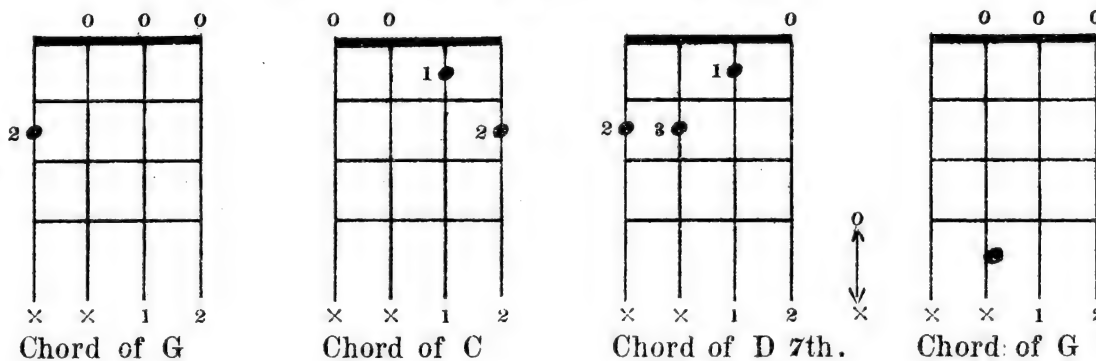


DIAGRAM OF THE CHORDS OF G

Observe that every F-is played sharp, or one half tone higher than in the previous scale of C.



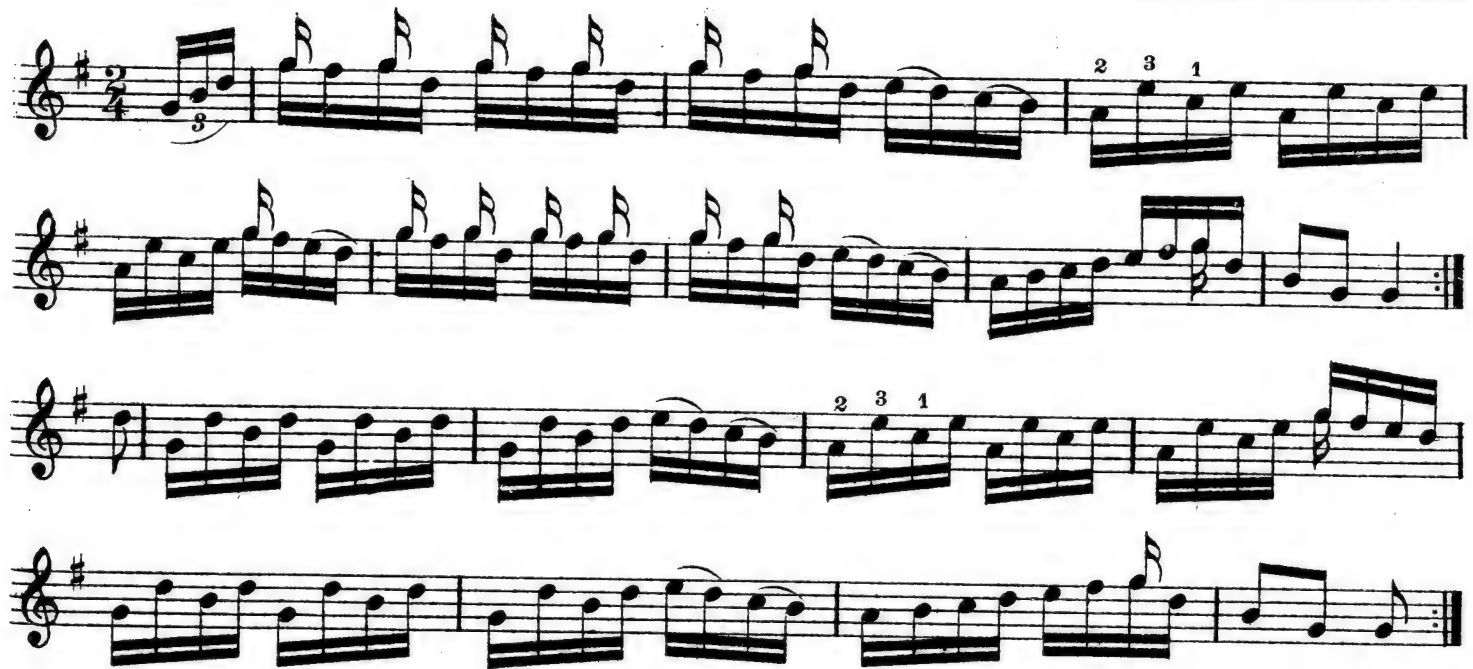
EXERCISE FOR PRACTICE



DEVIL'S DREAM

BANJO

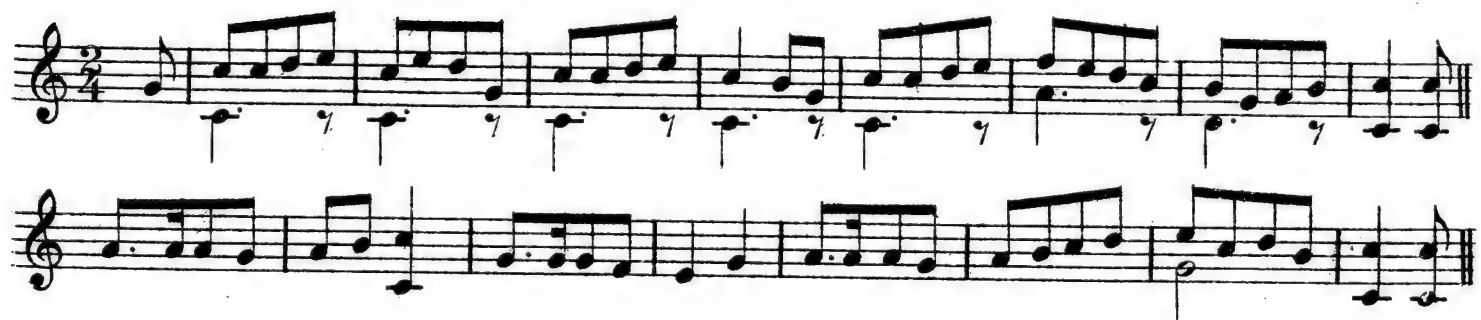
ARLING SHAEFFER



SWANEE RIVER JIG

Tune 4th. to D

YANKEE DOODLE



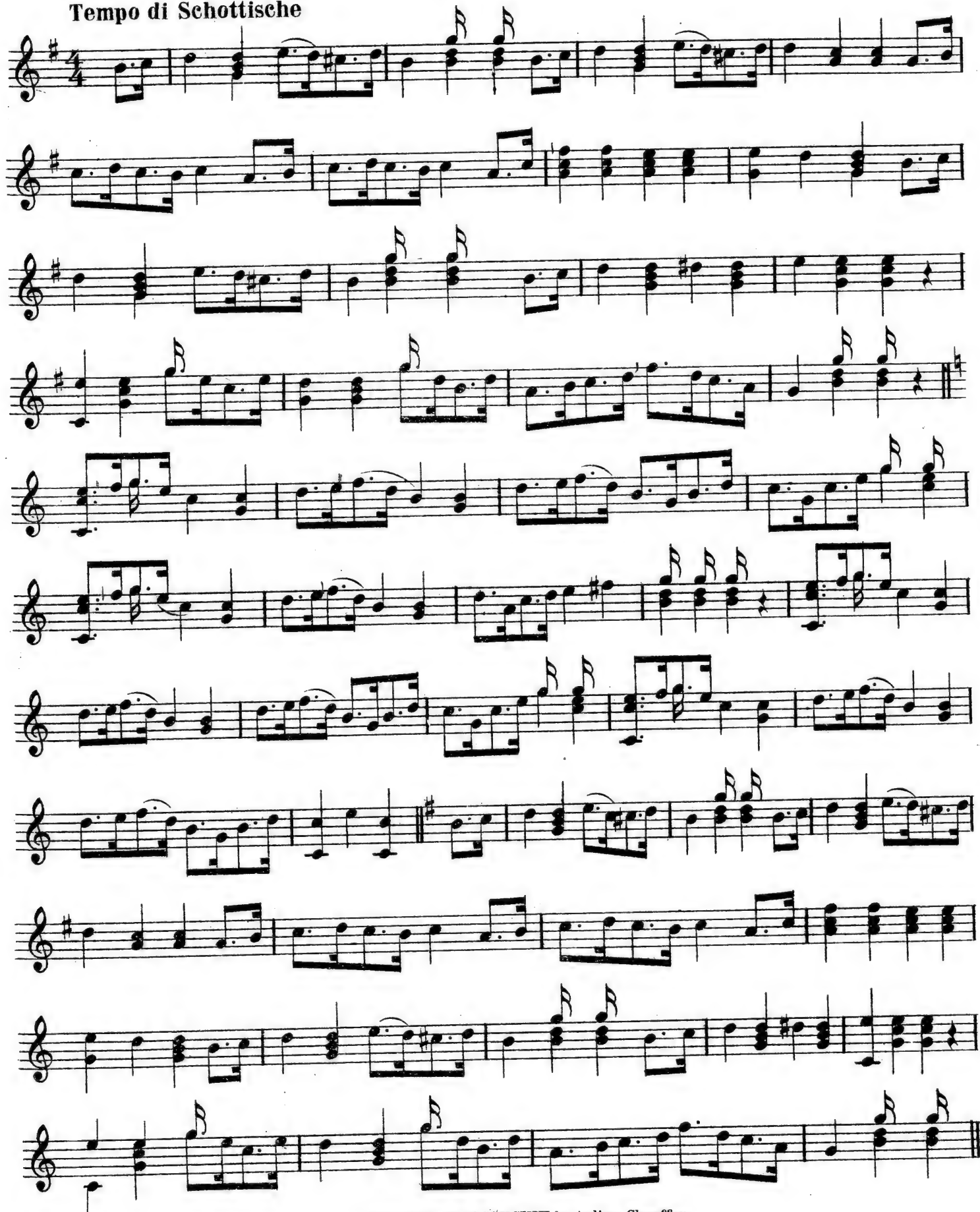
HIDE AND SEEK

SCHOTTISCHE

BANJO

ARLING SHAEFFER

Tempo di Schottische



28
SCALE OF E MINOR, RELATIVE TO G MAJOR

Ascending Descending

Start End

C string G B D B G C

CHORDS OF E MINOR

E Minor Chords are to be played in connection with G Major.

Broken Chords

PRIDE OF IRELAND

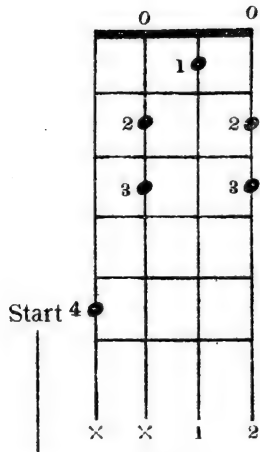
BANJO

(Genteel Irish Jig) Original

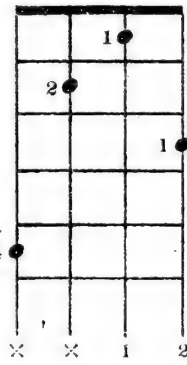
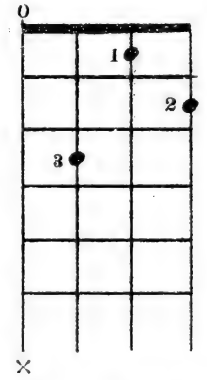
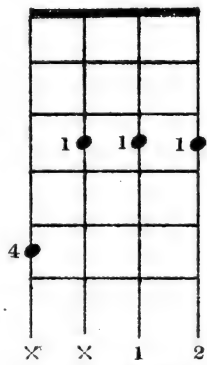
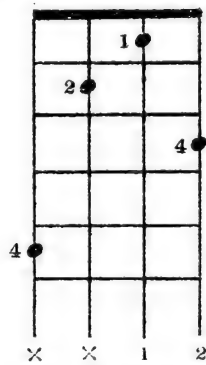
Moderato

E MINOR

SCALE OF F MAJOR, SIGNATURE ONE FLAT



Observe that B \flat is made on the G string, 3rd finger.



Broken Chords



EXERCISE FOR PRACTICE

Waltz



MINE FOR EVER POLKA

BANJO

ARLING SHAEFFER

Tempo di Polka

The musical score is written for Banjo in 2/4 time, marked 'Tempo di Polka'. It consists of ten staves of music. The key signature has one flat (B-flat). The notation includes various musical symbols such as treble clefs, time signatures, and notes with stems. Fingering numbers (1, 2, 3, 4) are placed above certain notes to indicate fingerings. The score includes repeat signs and a final double bar line with a repeat sign at the end.

C string G B G

C string G B G C

0 1 2 4 0 2 0 1 1 3 1 0 4 2 1 0

Broken Chords

BANJO

ARLING SHAEFER

Tempo di Schottische

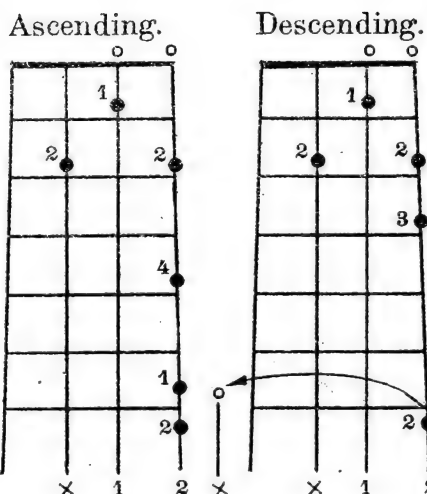
The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Tempo di Schottische'. The score consists of nine staves of music. The first four staves contain the main melody, which is characterized by a mix of eighth and sixteenth notes, often beamed together. The fifth staff is a repeat of the fourth staff, marked with 'ff' (fortissimo) and 'Bar 5th.'. The sixth staff continues the melody, marked with 'ff' and 'Bar 5th.'. The seventh staff is a repeat of the sixth staff, marked with 'ff' and 'Bar 5th.'. The eighth staff continues the melody, marked with 'ff' and 'Bar 5th.'. The ninth staff concludes the piece, marked with 'D.C. al Fine'.

Fine

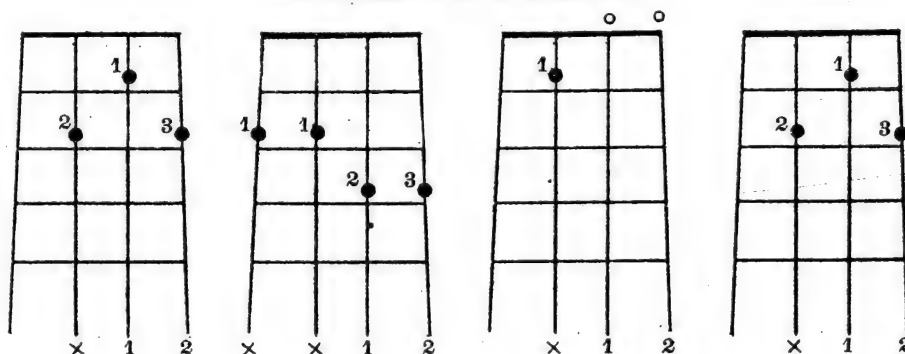
ff Bar 5th. *ff* Bar 5th. *ff* Bar 5th.

D.C. al Fine

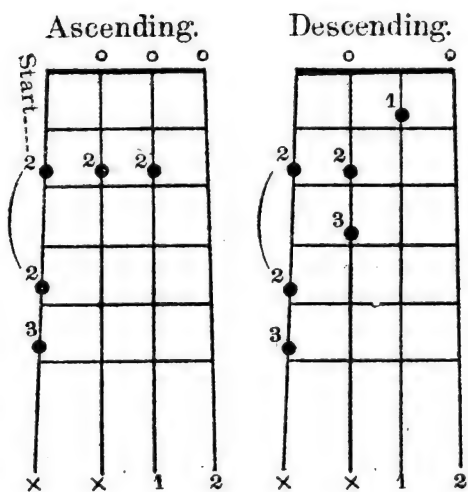
SCALE OF A MINOR, RELATIVE TO C MAJOR.



CHORDS OF A MINOR.



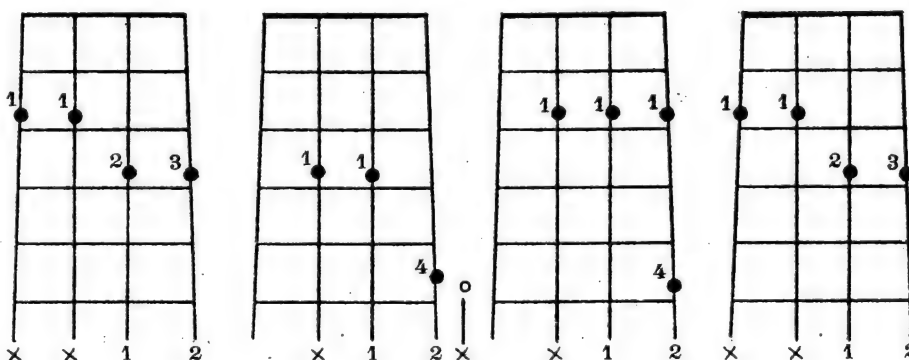
A-Minor Chords are played in connection with C Major.



SCALE OF D MINOR, RELATIVE TO F MAJOR.



CHORDS OF D MINOR.



Hold wrist of left hand very high in performing the bar in D minor chords. Are played in connection with F Major.





As many desire to play accompaniments, and not being familiar with the changing of keys, the following chords will demonstrate the most common changes from one key to another with their modulations. The ear of the performer must suggest the change of key.

Key of C F D G C 7th. G

C C B Minor

Bar 2d

C G C Modulation in C

D

C F 7th. F C

Relative A Minor D Minor A Minor

Key of F B Minor C 7th. C F 7th.

F Bb Minor

Modulation in F

Relative D Minor

Relative D Minor

Scales of various keys extending into higher positions, also corresponding chords and inversions with correct fingering.

SCALE OF C MAJOR.

SCALE OF C MAJOR.

0 . 2 - 2 3 0 2 0 1 0 2 Shift. Shift. B Stg. G 0 3 2 0 1 0 2 0 3 2 - 2 0

CHORDS OF C.

Bar 5th. 12. 5th.

INVERSIONS.

SCALE OF F. MAJOR.

SCALE OF F. MAJOR.

Shift.

B Stg. G.

CHORDS OF F.

INVERSIONS.

SCALE OF G. MAJOR.

SCALE OF G. MAJOR.

On D Stg.

B

G

CHORDS OF G.

INVERSIONS.

CHORDS OF C. & CHANGES.

[illegible]

CHORDS OF F.

CHORDS OF F.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a sequence of chords for the key of F major. Each chord is accompanied by a set of numbers indicating fingerings for the right hand. The chords are: F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C), F major (F-A-C). The staff is divided into measures by bar lines. Below the staff, the text "Bar 10 - 15th." is written, indicating the range of the chords shown.

CHORDS OF G.

CHORDS OF G.



Bar 7th.

Bar 7th.

SWEET BONNIE QUADRILLE

BANJO

ARLING SHAEFFER

1. Allegro

Musical notation for the first section of the piece, marked "1. Allegro". It consists of four staves of music in 6/8 time. The first staff ends with a "Fine." marking. The second staff continues the melody. The third staff ends with a "D. C." marking. The fourth staff continues the melody and ends with a "D. C. al Fine" marking.

2.

Musical notation for the second section of the piece, marked "2.". It consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff ends with a double bar line.

3.

Musical notation for the third section of the piece, marked "3.". It consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff ends with a double bar line.

36
HAZELDELL POLKA

BANJO

Tempo di Polka

ARLING SHAEFFER

Musical score for HazeldeLL Polka, Banjo, Tempo di Polka. The score consists of four staves of music. The first staff contains the first line of music. The second staff contains the second line of music, ending with a double bar line and the text "Bar 2nd". The third staff contains the third line of music, starting with a treble clef and a key signature of one sharp (F#). The fourth staff contains the fourth line of music, ending with a double bar line and the text "D. C.".

LITTLE QUEEN MAZURKA

Tempo di Mazurka

ARLING SHAEFFER

Musical score for Little Queen Mazurka, Banjo, Tempo di Mazurka. The score consists of six staves of music. The first staff contains the first line of music. The second staff contains the second line of music. The third staff contains the third line of music. The fourth staff contains the fourth line of music. The fifth staff contains the fifth line of music. The sixth staff contains the sixth line of music, ending with a double bar line and the text "D. C.".

Tune 4th to D.

ARLING SHAEFFER.

[illegible]

D. S. al Fine.

DARLING CLOE SCHOTTISCHE

BANJO.

ARLING SHAEFFER.

Tempo di Schottisch

Bar 2nd

Bar 2nd

Bar 5th

Fine.

D.C.

Bar 3rd

D.C. al Fine.

AULD LANG SYNE

BANJO

ARLING SHAEFFER

Moderato

Bar 5th.

4

4

Bar 5th.

4

WEARING OF THE GREEN

Moderato

5th. 10th.

4

4

4

4

HAZEL MAZURKA

BANJO

ARLING SHAEFFER

Tempo di Mazurka

The first section of the piece consists of five staves of music. The first four staves are in 3/4 time and feature a melody with various intervals and rests, accompanied by chords. The fifth staff is in 2/4 time and contains a single melodic line. The section concludes with a double bar line and a key signature change to one sharp (F#).

TRIO

The Trio section consists of seven staves of music. The first staff is in 3/4 time and features a melody with various intervals and rests, accompanied by chords. The subsequent staves continue the melody and accompaniment, with some staves featuring triplets and other rhythmic patterns. The section concludes with a double bar line and a key signature change to one sharp (F#).

BANJO

"IMPATIENT" WALTZ

Tempo di Waltz

ARLING SHAEFFER

The musical score for "Impatient" Waltz is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is indicated as "Tempo di Waltz". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several triplet markings (indicated by a '3' over a bracket) throughout the piece. The notation includes many beamed notes and some slurs. The piece concludes with a double bar line on the tenth staff.

To my Friend Mr. J. O. Patterson,
Denver, Colo.

BANJO SOLO
C Notation also
published in A notation

SUN FLOWER JIG

ARLING SHAEFFER

Allegro

The musical score for "Sun Flower Jig" is written in C notation for a Banjo Solo. It consists of eight staves of music. The tempo is marked "Allegro". The key signature is one sharp (F#), and the time signature is 2/4. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings (1-4). There are several triplets indicated by a '3' over a bracket. Dynamic markings include a forte 'f' and accents. The score concludes with a double bar line.

TEMPTATION SCHOTTISCHE

BANJO SOLO

ARLING SHAEFFER

Tempo di Schottische.

Bar 2d.....

Bar 2d Pos.....

D.C.

5th Pos.....

Bar 3d.....

D.C. al Fine.

SHAEFFERS' FAVORITE GALOP

BANJO SOLO
C Notation also
Published in A notation.

ARLING SHAEFFER

Allegro

Bar 2d.....

f

Bar 2d.....

Fine.

D.C. al Fine.

D.C. al Fine.

Copyright MDCCCXXXIV by Arling Shaeffer.

STARRY NIGHT WALTZ

BANJO SOLO.

C Notation.

ARLING SHAEFFER.

Also published in A Notation.

Bar 5th Pos.

Bar 3rd.

Bar 2nd.

D.C. al Fine.

46
ARGENTINE DANCE

BANJO SOLO

Characteristic

C NOTATION

ARLING SHAEFFER.

Also Published in A Notation

Moderato.

The musical score is written in C notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The tempo is marked *Moderato.* The score includes various musical notations such as triplets, slurs, and dynamics like *p* (piano) and *ff* (fortissimo). Bar numbers are indicated throughout the piece, including Bar 2d, Bar 5th, Bar 7th, and Bar 10th. The score concludes with the instruction *D.S. % then D.C. al Fine.*

SHAEFFER'S CELEBRATED SOLO JIG No. I.

BANJO SOLO

ARLING SHAEFFER

Tune Bass to D.

The musical score is written for a Banjo Solo in 2/4 time, key of D major (one sharp). It consists of 12 staves of music. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes, often grouped in triplets and fours. Fingerings are indicated by numbers 1, 2, 3, and 4. A 'D.C.' (Da Capo) instruction is placed above the fifth staff. A 'Bar 2d' instruction is placed below the third staff. The score concludes with a double bar line on the twelfth staff.

TEXAS TOM'Y

BANJO SOLO

C NOTATION

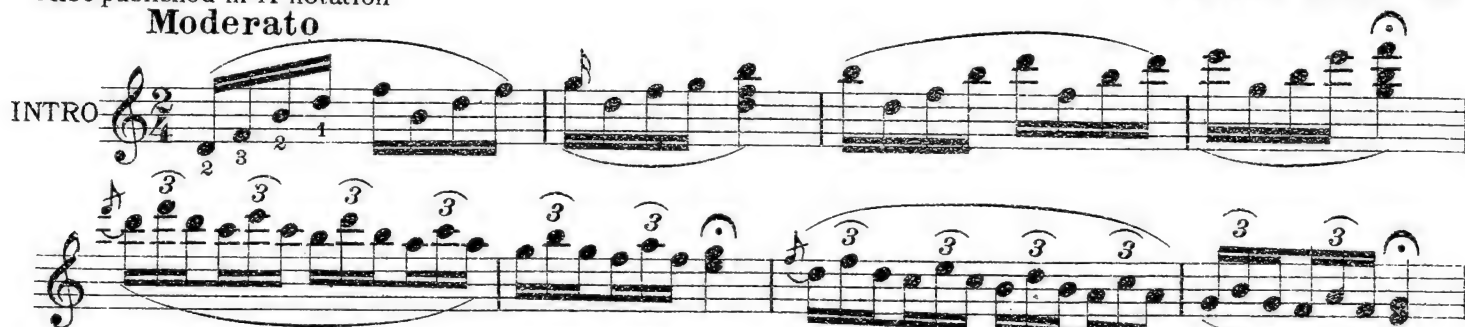
Also published in A notation

March-Two-Step

ARLING SHAEFFER

Moderato

INTRO



Allegro Piano or Guitar



Last time scarcely audible.

Trio

D.S. % then Trio



ANNIE LAURIE

BANJO SOLO
C Notation

Arr. by TOM CAREY
For this Method

Andante

Musical score for 'Annie Laurie' in C notation, Andante tempo. The score consists of four staves. The first staff begins with a treble clef and a common time signature. The second staff has a 4/4 time signature. The third staff has a 1/4 time signature. The fourth staff has a 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. A bracket labeled 'Bar 12th' is positioned under the third staff.

LOVES OLD SWEET SONG

BANJO SOLO
C Notation

(MALLOY)

Arr. by TOM CAREY

Andante

Musical score for 'Loves Old Sweet Song' in C notation, Andante tempo. The score consists of six staves. The first staff begins with a treble clef and a common time signature. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 4/4 time signature. The fifth staff has a 4/4 time signature. The sixth staff has a 4/4 time signature. The score includes various musical notations such as notes, rests, and fingerings.

THEN YOU'LL REMEMBER ME

BANJO SOLO

DUO STYLE

C Notation

Arr. for this work by
TOM CAREY

Andante Tremolo all upper notes

The musical score is written in C notation for a banjo solo in duo style. It consists of six staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante'. The first staff includes the instruction 'Tremolo all upper notes'. The music features various musical notations including eighth notes, quarter notes, and chords, with some notes marked with an 'x' to indicate fretting. There are also triplets and a 4/1 time signature change indicated in the third staff.

51
MISERERE

(Il Trovatore.)

VERDI.

BANJO SOLO

C. Notation.

Arr. by ARLING SHAEFFER.

Andante con Expression

The musical score is written in C notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante con Expression'. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. There are 'x' marks under some notes in the first two staves. The score includes a 'D.C. to C' instruction and a 'Bar. 5th' marking. The piece concludes with a double bar line and repeat dots.

MY OLD KENTUCKY HOME-GOOD NIGHT⁵²

BANJO SOLO.

C NOTATION

Also published in A Notation.

Arr. by ARLING SHAEFFER.

Andante con Expression.

The musical score is written in C notation on a single staff. It begins with a treble clef and a 4/4 time signature. The tempo is marked *Andante con Expression.* The score consists of eight lines of music. The first line contains a series of chords and single notes. The second line continues with similar chords. The third line features a first ending bracket with two endings. The fourth line continues the melody. The fifth line marks the beginning of a 'Dixie' section, indicated by the word 'Dixie..' above the staff and a change to 2/4 time. The tempo for this section is marked *Vivace.* The sixth line contains a complex figure with fingerings 2, 1, 1, 2, 1, 2, 4, and 4. The seventh line continues the fast-paced melody. The eighth line concludes the piece with a final chord and a fermata.

SOUTHERN SONGS MEDLEY

BANJO SOLO.

C NOTATION

Also published in A Notation.

Arr. by ARLING SHAEFFER.

Sweet Alice Ben Bolt.

Andante con Expression.

The musical score is written in C notation for a banjo solo. It consists of nine staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single system, with the first staff starting on a treble clef and the subsequent staves continuing the melody. The notation includes various musical symbols such as notes, rests, and accidentals. The piece is marked 'Andante con Expression'.

ROSELLA CONCERT WALTZ

Hesitation.

BANJO SOLO.

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Valse.

Bar 7th

Fine.

Banjo Solo

Bar 3d.....

D.S. al Fine.

LISTEN TO THE MOCKING BIRD

BANJO
C-Notation

"HAWTHORNE"
Arr. by ARLING SHAEFFER.

Tune 4th to D.

The main musical notation consists of four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff begins with a treble clef, a sharp sign, and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff ends with a '10th' fret marking. The third and fourth staves include various fingering numbers (1-4) and a '10th' fret marking at the end of the fourth staff.

VAR. I.

VAR. I. consists of five staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation is more complex than the main piece, featuring many sixteenth notes and triplets. Fingering numbers (1-4) are extensively used throughout. Fret markings include '10th', '7th', and '0' (open string). The piece concludes with a double bar line.

LISTEN TO THE MOCKING BIRD

VAR. 2.

Musical score for 'Listen to the Mocking Bird' (Variation 2). The score is written for a single melodic line in treble clef, key of D major (one sharp), and 4/4 time. It consists of seven staves of music. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together in groups. Fingering numbers (1, 2, 3, 4) are placed above specific notes throughout the piece. In the fourth staff, there are fret number indications: '10th' and '13th' under the first measure, and '12. - 10. - 7.' under the second measure. The piece concludes with a double bar line and repeat dots in the final measure of the seventh staff.

CARNIVAL OF VENICE

BANJO SOLO
C Notation

(VARIATIONS.)

PAGANINI

Arr. by ARLING SHAEFFER.

INTRO.

Moderato

The Intro section consists of three staves of music. The first staff begins with a *ff* dynamic marking and a 4/4 time signature. It features a series of chords and eighth notes. The second staff continues the melody with more complex chordal structures. The third staff concludes the introduction with a final chordal figure.

Cadenza rapido

The Cadenza rapido section is a single staff of music featuring a rapid, flowing melody with many sixteenth and thirty-second notes. It ends with a trill (tr) on a high note.

TEMA

The Tema section consists of four staves of music. The first staff begins with a 6/8 time signature and features a melody with many eighth and sixteenth notes. The second staff continues the melody with a 4/4 time signature. The third staff features a 3/4 time signature and includes a '5th' marking. The fourth staff concludes the theme with a final chordal figure.

BANJO

VAR. 1.

Bass Solo

VAR. 2.
Allegro + ...

60
BANJO

Four staves of Banjo music. Each staff contains a series of eighth-note chords and single notes, with various fingerings indicated by numbers 1-4. The music is written in a single melodic line on a five-line staff.

FINALE

VAR. 3.

Vivace

Four staves of Banjo music for the finale. The first staff begins with a forte (*ff*) dynamic marking. The music consists of eighth-note chords and single notes, with fingerings indicated by numbers 1-4. The tempo is marked *Vivace*.

OLD BLACK JOE

BANJO SOLO

C Notation

STEPHEN FOSTER
Arr. by Arling Shaeffer

Andante con expression

VAR. I.

Allegro

VAR. II.

VAR. III.
Andante

Andante

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody in the upper voice and a bass line in the lower voice. The second staff continues the melody and bass line. The third staff features a change in the bass line, marked with a circled 'G'. The fourth staff concludes the piece with a final cadence, marked with a circled 'D'.

BANJO SOLO

C Notation

(BUTTERFIELD)

Andante con expression

Arr. by ARLING SHAEFFER

Andante con espressione

Cadenza.....
rit.

VAR. 1

9th Pos.....
0 2 3

5th Pos.....
1st. 5th.....

7th
1 3 1

VAR. 2

WHEN YOU AND I WERE YOUNG MAGGIE

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andante'. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. There are several measures labeled 'Bar 2.', 'Bar 5th', and 'Bar 7th'. The piece concludes with a 'Fine.' marking and a 'rall.' (ritardando) instruction.

VAR. 3

Bar 2.

Bar 5th

Bar 7th

Andante

5th

12th

rall.

Fine.

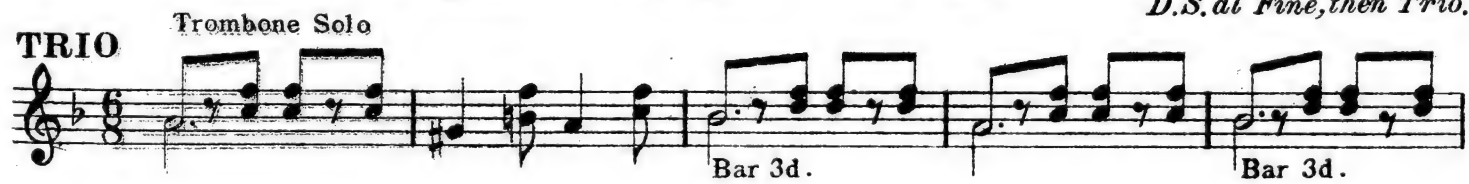
MAY QUEEN MARCH

TWO-STEP

BANJO SOLO
C Notation,
For Banjo & Guitar.

ARLING SHAEFFER

Tempo di marcia



MAY QUEEN MARCH.

GUITAR ACCOMP.

(TWO-STEP.)

ARLING SHAEFFER.

Tune Banjo Bass to Guitar C.

3

1

2

Fine.

D.C.

TRIO.

D.C. al Fine.

SEXTETTE FROM LUCIA

BANJO SOLO.

C NOTATION.

(Donizetti.)

Arr. by ARLING SHAEFFER.

Also published in A Notation.

Andante, con Expression.

The musical score consists of 12 staves of music in C notation. The key signature has one flat (B-flat). The time signature is 3/4. The music is written for a Banjo Solo. The notation includes various musical symbols such as treble clefs, notes, rests, slurs, and triplets. Dynamic markings include *dolce* and *a tempo*. The piece concludes with a *rall* (rallentando) marking. The score is arranged by Arling Shaeffer.

3d Pos.

dolce

a tempo

rall

BANJO SOLO.

C NOTATION.

Also published in A Notation.

(Gavotte)

ARLING SHAEFFER.

Tempo di Gavotte.

Tempo di Gavotte.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

Trio

Trio

Bar 3d

a tempo

rit.

1 2

D.C. al Fine.

FALL IN LINE MARCH

BANJO SOLO.
C NOTATION.

ARLING SHAEFFER.

INTRO.

Tempo di Marcia.

Fine.

D.S. al Fine. then Trio.

Bass Solo.

Trio.

D.C. al Fine.

To C Notation Banjo Solo.

ARLING SHAEFFER.

INTRO.

Tempo di Marcia.

Tempo di Marcia.

Fine.

Fine.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music is in 4/4 time. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note G4. The accompaniment starts with a quarter note G3, followed by a quarter note A3, then a quarter note B-flat3, and a quarter note G3. The melody continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The accompaniment continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The melody ends with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The accompaniment ends with a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note G3.

D.S.al Fine. then Trio.

Bass Solo. Small notes optional.

Trio.

Trio.

2/4

D.C. al Fine.

D.C. al Fine.

72 SUPERBA MARCH

BANJO SOLO.

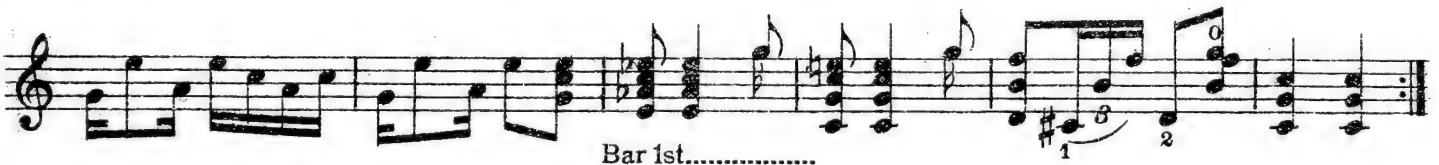
C NOTATION.

Also Published in A Notation.

(Syncopated Spasm)

TWO STEP

ARLING SHAEFFER.



SUPERBA MARCH.

(Syncopated Spasm.)

GUITAR or LUTE acc.

TWO-STEP.

ARLING SHAEFFER.

Banjo in C.

The main body of the march consists of 16 measures. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure contains a whole rest, followed by a series of eighth and sixteenth notes. The music is marked *ff* (fortissimo). A repeat sign with first and second endings is present at measure 12. The first ending leads back to measure 8, and the second ending leads to measure 14. The word *Fine.* is written below the second ending.

TRIO.

The Trio section consists of 8 measures. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first measure contains a whole rest, followed by a series of eighth and sixteenth notes. The music is marked *ff* (fortissimo). A repeat sign with first and second endings is present at measure 20. The first ending leads back to measure 17, and the second ending leads to measure 23. The word *p* (piano) is written below the first ending.

D.C. to Fine.

CHAMPION MARCH

BANJO SOLO.

C NOTATION.

(Militarie)

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Marcia.

The musical score is written in C notation for a Banjo Solo. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff starts with a forte (ff) dynamic and includes fingering numbers (1, 2, 3, 4) and fret positions (5th, 6th Pos.). The second staff continues with similar notation. The third staff features a repeat sign with first and second endings, marked with ff and p dynamics. The fourth staff continues the melody with ff and p dynamics. The fifth staff also has a repeat sign with first and second endings, marked with ff and p dynamics, and ends with the word 'Fine.'. The sixth staff begins with a 'dolce' marking and a pp dynamic. The seventh staff continues the melody. The eighth staff includes a 'C-B' marking. The ninth staff continues the melody. The tenth staff concludes the piece with a final chord and a 'D.S. then D.C. al Fine.' instruction.

75
CHAMPION MARCH

GUITAR ACC.

(Militarie)

ARLING SHAEFFER.

Tempo di Marcia.

The musical score is written for guitar accompaniment in 6/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *ff*. The music features a mix of chords and single notes, with some measures containing triplets. The second staff continues the melody. The third staff includes first and second endings, marked with '1' and '2' above the staff. The fourth staff continues the main melody. The fifth staff also includes first and second endings. The sixth staff begins with a section marked with a double bar line and a '2' below the staff, indicating a change in the bass line. Below this staff is the instruction: (F Bass 8 notes lower if preferable). The seventh staff continues the melody. The eighth staff includes a section marked 'Bar. 3: . . .', indicating a repeat. The ninth staff continues the melody. The tenth staff concludes the piece with a final chord and a double bar line.

Fine.

D.S. % then D.C. al Fine.

ON TO VICTORY MARCH

BANJO SOLO.

C NOTATION.

Also published in A Notation.

ARLING SHAEFFER.

Tempo di Marcia.

The Banjo Solo section consists of eight staves of music in C notation. The first staff begins with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The notation includes several measures with a 'Bass' label and a dashed line, indicating a transition or a specific bass line. The section concludes with a 'Fine' marking and a repeat sign. The final staff of the solo section includes a '7th Pos.' label and a 'D.C. al Fine.' instruction.

TRIO

The Trio section consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The notation includes several measures with a 'Bass Solo' label and a dashed line, indicating a transition or a specific bass line. The section concludes with a '4 Bar 5th' label and a repeat sign.

HUSTLE TO ⁷⁷CAMP MARCH

BANJO SOLO.

C NOTATION.

Also Published in A Notation.

ARLING SHAEFFER.

INTRO. *Tempo di Marcia.*

March.

INTRO. *Tempo di Marcia.* *March.*

pp *ff* *Fine.*

Tremolo optional

D.C. to Fine.

AN IRISH HEART NEVER GROWS OLD

SONG FOR BANJO

SONG and REFRAIN.

C notation

Words & Music
By ARLING SHAEFFER.

Voice.

With a love for the sham-rock so dear to his heart, that in
With a long-ing for home, in a far dis-tant land, where

Banjo.

sto-ry so oft' has been told; From the time of his
na-ture her treasures en-fold; In spired with a

birth 'till bent low with age; An I-rish heart nev-er grows
love that en-dures 'till the last; An I-rish heart nev-er grows

old; He will fight for his hon-or he'll die for his
old; With suc-cess as his mot-to come soon as it

flag, For free-dom strive on-ward so bold; There is
may, Break the chain that ap-pression now holds; For as

one thing as sure as the sun kiss-es night in to-day; An I - rish heart
 sure as the sun kiss-es night in to-day; An I - rish heart

REFRAIN

nev - er grows old. With a true lov - ing heart for his
 nev - er grows old.

coun - try and home, and a sweetheart with tress-es of gold;
 Bar 2d...

For as sure as the sun kiss-es night in - to day; An

I - rish heart nev - er grows old.

INTERLUDE

CONTENTS.

	Page		Page
Correct Position for holding the Banjo	12	Scale of G Major and diagram Chords	25
Chart showing fingerboard of the Banjo		Scale of E Minor relative to G Major	28
Rudiments of music	3	Scale of F Major and diagram Chords	29
Ornamentations and signs used in music	10	Scale of C Minor relative to E flat Major	31
Stringing the Banjo—the finger nails	14	Scale of A Minor relative to C Major	32
Tuning the Banjo	12	Scale of D Minor relative to F Major	32
How to hold the Banjo	12	Chords and modulations in different keys	33
The Tremolo and how to accomplish it	16	Scales tending into the higher positions	34
Scale of C Major with diagram chords and exercises for right hand	17	Chords and their inversions	34

Instrumental Music for the Banjo.

Arkansas Traveler	23	Mrs McLeods Reel	23
Auld Lang Syne	39	Mine Forever Polka	30
Annie Laurie (<i>Arr. by Carey</i>)	49	My Queen March <i>Banjo & Guitar</i>	66
Argentine Dance (<i>Characteristic</i>)	46	Miserere (<i>Il Trovatore</i>)	51
An Irish Heart Never Grows Old (Song)	78	Old Black Joe	61
Banjo Rag time	24	On to Victory March <i>Banjo & Guitar</i>	76
Catherine Schottische	19	Old Banjo Waltz	19
Coming Thro' the Rye	22	Pride of Ireland	28
Champion March <i>Banjo & Guitar</i>	74	Roses in Bloom Schottische	20
Carnival of Venice	58	Rattle Snake Jig	24
Darktown Schottische	31	Rosella Waltz	54
Devil's Dream	26	Rosy Posy Waltz	19
Darling Cloe Schottische	38	Swaney River Jig	26
First Pretty Waltz	20	Sweet Bonnie Quadrille	35
Fall in Line March <i>Banjo & Guitar</i>	70	Sweet Magnolia Schottische	37
Girl I Can't Forget, The	22	Sun Flower Jig	42
Hide And Seek Schottische	27	Shaeffer's Favorite Galop	44
Hazel Mazurka	40	Shaeffer's Celebrated Solo Jig No. 1	47
Hustle To Camp March	77	Starry Night Waltz	45
Hazel Dell Polka	36	Superba March <i>Banjo</i>	72
Impatient Waltz	41	Southern Songs Medley	52
Irish Washer Woman	21	Sextette from Lucia	68
Listen to the Mocking Bird (Var.)	56	Tramp, Tramp, The Boys Are Marching	22
Little Queen Mazurka	36	Temptation Schottische	43
Love's Old Sweet Song	49	Then You'll Remember Me (<i>Arr. by Carey</i>)	50
My Love's But A Lassie O'	21	Texas Tom'y March <i>TWO-STEP</i>	48
		Wearing Of The Green	39
		When You And I Were Young Maggie (Var.)	64
		When Two Hearts Meet Gavotte	69
		Yankee Doodle	26

SHAEFFER'S CATALOGUE Contains the **BEST SOLOS** by the **Greatest Artists** the **World has Ever Known**

SUPERB MANDOLIN COLLECTION

SAMUEL SIEGEL

CONTENTS

FIRST MANDOLIN	50
SECOND MANDOLIN	50
MANDOLA	50
GUITAR	75
PIANO	75
FLUTE	50
CELLO	50

New "Superb" Mandolin Collection.

By Samuel Siegel.

The above collection is published in book form, with attractive colored title-page in red and green. It contains twenty-four beautiful original marches, waltzes, two-steps, serenades, songs without words, schottisches, mazurkas, polkas, etc. After the composer's name is known, there is no need of any explanatory recommendations. The arrangement is particularly commendable for Mandolin Clubs as the instrumentation is arranged for all instruments used in club playing; also complete for 1st and 2nd Mandolins with Guitar or Piano.

Every piece has a sparkling dash and ring that is irresistible, and so characteristic of the composer. No collection so entirely original has ever been offered before, while the nominal price will satisfy the desires of all. Bound in enameled paper, in colors; printed from stone by the lithographic process.

Prices: 1st Mandolin, 2nd Mandolin, Mandola, Flute or Cello, 50 cents each.
Guitar or Piano, 75 cents each.

CRESCENT MANDOLIN COLLECTION

BY

MAX WEBER

CONTENTS

First Mandolin	50¢
Second Mandolin	50¢
Mandola	50¢
Guitar	75¢
Piano	75¢
Flute	50¢
Cello	50¢
First Mandolin	\$1.00
with Guitar or Piano	

LYON & HEALY
CHICAGO

The Crescent Mandolin Collection.

By Max Weber.

This most deserving collection of twenty pieces has just been published; and comprises some of the most beautiful music ever composed for the mandolin. These numbers are all entirely new and original. It contains a pleasing variety of a much better class than is generally seen. One prominent feature is the splendid instrumentation in arrangement, and it will supply a score or more of creditable pieces, designed for the more advanced Mandolin Clubs or Orchestras.

This collection is published for 1st and 2nd Mandolins, Mandola, Flute, Cello, and Guitar or Piano accompaniment, although all pieces are complete with fewer instruments. As the demand for good Mandolin Club music has become so pronounced, it has attracted the best talent towards composing for this instrument, the effects of which will be seen in this collection. It also contains directions for organizing Mandolin Clubs, how to give concerts at home successfully, and many hints to players never before published. The music for each instrument is bound in book form, has a beautiful title-page in colors, and is sold separately; any one part 50 cents, except Guitar or Piano parts, 75 cents each. 1st Mandolin with Guitar or Piano, \$1.00. Order from your music store,

STAR
MANDOLIN
COLLECTION

BY

\$ \$ WEEKS

CONTENTS

♫ Instrumentation ♫

1st Mandolin	•	50c.
2nd Mandolin	•	50c.
Guitar Acc.	• •	75c.
Piano Acc.	• •	75c.

LYON & HEALY-CHICAGO

Star Mandolin Collection.

By S. S. WEEKS.

This extraordinary collection of twenty-one pieces, comprising beautiful Waltzes, Two-Steps, Gavottes, Song and Dances, Mazurkas, Polkas, Serenades, Songs without words, all of which are of recent composition and most suitable for any combination for Mandolin Club, and are complete for Mandolin with Guitar or Piano accompaniment.

Words are inadequate to express the merits of these compositions.

The composer is a mandolinist of well known reputation, and these compositions are the result of his many years experience as a writer and soloist. These compositions are not a revision or rearrangement of old pieces with new names, but are all original. The Concert Solos by the same author have received the praise of all artists on the mandolin. This collection is beautifully printed from large, clear plates, and has an elegant title cover in three colors, red, white and green. Prices are as follows: 1st Mandolin Book, 50c. 2nd Mandolin Book, 50c. Guitar and Piano accompaniment, 75c. each. Can be sent by mail; order at once. Advise your music dealer.

Play the Guitar and Banjo More

GRAND GUITAR SOLOS

KEY		A	D	E	G
Advancing of the Troops March	.....	A	D	E	G
Annie Laurie (Variations—Bass Solo)	.....	A	D	E	G
After the Victory March	.....	A	D	E	G
Agitating Rag	.....	D	C	B	A
Beyond Good-Bye	.....	C	B	A	D
Beyond the Sea of Time	.....	G	E	D	C
Champion March	.....	A	E	D	C
Chicago Band Two-Step	.....	G	E	D	C
Country Girl Serenade (Characteristic)	.....	D	C	B	A
Days Yet to Come (Andante)	.....	A	E	D	C
Devotion (Andante) Sentimental	.....	A	D	E	G
Enchantment (Andante)	.....	D	C	B	A
Face to the Enemy March (Concert)	.....	A	E	D	C
Forward to Honor March	.....	A	D	E	G
Glide Along Schottische	.....	A	D	E	G
Harp Polka (Harp Imitation)	.....	A	D	E	G
Husking Corn	.....	G	E	D	C
If You Were a Rose (Andante)	.....	G	E	D	C
I Love You So (Popular Song Melody)	.....	G	E	D	C
I Cannot Say Good By	.....	G	E	D	C
Juanita (Spanish Dance)	.....	G	E	D	C
Leap Year March	.....	E	D	C	B
Liberty Grand March (Difficult)	.....	A	D	E	G
Lonesome For You (Andante)	.....	G	E	D	C
Looking Backward	.....	G	E	D	C
March Promenade (Militarie)	.....	A	D	E	G
Military Ball (Two-step)	.....	A	D	E	G
My Heart's Best Love (Andante)	.....	G	E	D	C
My Spanish Queen Waltz	.....	A	D	E	G
On To Victory March	.....	A	D	E	G
Poem of Grace Gavotte	.....	A	D	E	G
Parting Forever (In Memory of Titanic)	.....	A	D	E	G
Russian Peasant Song	.....	G	E	D	C
Sweetheart's Request Waltz	.....	G	E	D	C
Sincerity Gavotte	.....	A	D	E	G
True Friends Mazurka (Concert)	.....	A	D	E	G
Texas Ranger (Two-step)	.....	A	D	E	G
When Twilight Comes I Think of You (And.)	.....	D	C	B	A
When You and I Were Young Maggie (And.)	.....	D	C	B	A

The Following List of Concert Solos Have Enjoyed a Large Sale

Alice, Where Art Thou?	.....	A	.....	50
Blumenlied (Flower Song)	.....	A	.....	50
Consolation (Grand Solo)	.....	D	.....	50
Cradle Song (Andante)	.....	C	.....	50
Dearest of All Waltz	.....	C	.....	50
Ernani (grand fantasia)	.....	A	.....	75
Golden Tresses Gavotte	.....	D	.....	50
Grand Fantasia (in C)	.....	D	.....	50
Home Sweet Home, var., in C	.....	C	.....	75
Intermezzo (Cavalleria Rusticana)	.....	C	.....	75
In Springtime (Gavotte)	.....	D	.....	50
La Pirate (Cavatina, Grand Solo)	.....	D	.....	75
Love's First Dream	.....	C	.....	50
Lovers' Quarel (Two Lovers) grand solo in A	.....	A	.....	50
Massa's in the Cold, Cold Ground, var.	.....	D	.....	50
Pensive Thoughts (Andante)	.....	C	.....	50
Song of the Leaves (Andante)	.....	A	.....	50
Meditation (Andante)	.....	E	.....	50
Swanee River (Old Folks at Home var.)	.....	D	.....	50
Sweetheart's Forever Mazurka	.....	D	.....	50
Then You'll Remember Me, fr. Bohemian Girl	.....	A	.....	50

Teachers should see Shaeffer's methods for mandolin, guitar and banjo—
"They are Best."

ADVISE YOUR MUSIC DEALER

GRAND BANJO SOLOS

PUBLISHED IN A OR C NOTATION, WITH GUITAR OR PIANO ACCOMPANIMENTS.		Banjo solo	Banjo and guitar	Banjo and piano
Argentine Dance (Dance Characteristic)	..... By Arling Shaeffer	.50	.75	.75
At Twilight Gavotte	..... By Arling Shaeffer	.50	.75	.75
Autumn Star	..... By Eddie Richards	.50	.75	.75
Champion March (Concert)	..... By Arling Shaeffer	.50	.75	.75
Cherry Blossoms' Waltz (Concert)	..... By Arling Shaeffer	.50	.75	.75
"Catnip" (Concert)	..... By L. A. Burritt	.50	.75	.75
Ethel Gavotte	..... By Harry Smith	.50	.75	.75
Ethiopian Trot (Ragtime Episode)	..... By H. Skinner	.50	.75	.75
Fall in Line March	..... By Arling Shaeffer	.50	.75	.75
Fascination Waltz (Concert)	..... By Arling Shaeffer	.50	.75	.75
Hustle to Camp March	..... By Arling Shaeffer	.50	.75	.75
Here's To Our Flag March	..... By H. Skinner	.50	.75	.75
Hospital Blues	..... By H. Skinner	.50	.75	.75
Is There Sunshine in Your Heart? (Dance)	..... By Arling Shaeffer	.40	.75	.75
Old Black Joe var. (Bass Solo)	..... Foster Shaeffer	.75		
On to Victory March (Concert)	..... By Arling Shaeffer	.50	.75	.75
Pioneer March	..... By Eddie Richards	.50	.75	.75
Rosella Concert Waltz	..... By Arling Shaeffer	.50	.75	.75
Sextet (From Lucia) Concert	..... Arr. by Arling Shaeffer	.75		
Starry Night Waltz (Bass Solo)	..... By Arling Shaeffer	.50		
Southern Song Medley (Old Kentucky Home)	..... Arr. by Arling Shaeffer	.50		
Sweet Alice, Ben Bolt and Dixie	..... Arr. by Arling Shaeffer	.50		
Superba March (Ragtime Spasm)	..... By Arling Shaeffer	.50	.75	.75
Texas Tom's (Dance Characteristic)	..... By Arling Shaeffer	.50	.75	.75
Wedding of the "Possum and the Coon" containing "Turkey in the Straw," "Way Down in Dixie"	..... By Arling Shaeffer	.50	.75	.75
When Two Hearts Meet, Gavotte	..... By Arling Shaeffer	.50	.75	.75
When You and I Were Young Maggie (with variations)	..... Arr. by Arling Shaeffer	.75		

NOTICE—When ordering, be sure and mention what "Notation" is wanted, if no mention is made, A notation will be sent.

Banjo Solos That Have Had a Large Sale

IN A NOTATION ONLY (New and Revised Price List)

Auld Lang Syne, Wearing of the Green, banjo solo	.....	.50
Banjo Am De Music Waltz, banjo solo	.....	.50
Berlin Mazurka, banjo solo	.....	.50
Brittle Silver Schottische, one or two banjos	.....	.40
Butterfly Hornpipe, banjo duet	.....	.75
Carnival of Venice var., banjo solo	.....	.50
Darling Chloe Schottische, banjo solo	.....	.50
Exposition March, one or two banjos	.....	.50
Home Sweet Home, var., one or two banjos	.....	.50
Impatient Waltz, banjo solo	.....	.50
Intermezzo (Cavalleria Rusticana) banjo solo	.....	.50
Listen To The Mocking Bird var., banjo solo	.....	.50
May Queen March, banjo duet	.....	.50
Mine Forever Polka (Concert) banjo solo	.....	.50
Miserere (Il Trovatore), banjo solo	.....	.50
Solo Jig No. 1, one or two banjos	.....	.50
Solo Jig No. 2, one or two banjos	.....	.50
Shaeffer's Favorite Galop, one or two banjos	.....	.50
Sun Flower Jig, one or two banjos	.....	.50
Sweet Bonnie Quadrille, banjo solo	.....	.50
Sweet Magnolia Schottische, banjo solo	.....	.40
Sweet Remembrance Waltz, banjo	.....	.50
Temptation Schottische, two banjos	.....	.50

See Elite Banjo Method by Arling Shaeffer for Teaching, now published in A and C Notation, Price \$1.00

ADDRESS

LYON & HEALY, CHICAGO